**VAN CANEGHEM
COLLECTION
JAPANESE COLOR PRINTS**

Exhibition and Sale by Public Auction
In the Large Supper Room

**Delmonico's
Fifth Avenue and 44th Street, New York
February 28th to March 3rd, 1921**

THE WALPOLE GALLERIES

10 EAST 49TH STREET

NEW YORK

M. Wilde

RARE AND VALUABLE
JAPANESE COLOR PRINTS

Including the Collection of
JULIO E. VAN CANEGHEM
OF PARIS

Exhibition and Sale at
DELMONICO'S, 5TH AVENUE AND 44TH STREET
In the Large Supper Room, Third Floor
MARCH 2 AND MARCH 3, 1921

EXHIBITION BEGINNING MONDAY, FEBRUARY 28
SALE WEDNESDAY AND THURSDAY EVENINGS

BY

THE WALPOLE GALLERIES
(Edward and Lenore Young Turnbull)
WALTER S. SCOTT, AUCTIONEER
10 East 49th Street, New York

FOREWORD

Mr. Julio E. Van Caneghem, an Englishman of Flemish ancestry, has for the last twenty-five years lived in Paris and has consequently had many opportunities to form a beautiful collection of Japanese Color Prints. The earliest prints from his collection, so far as the writer knows, were purchased at the Hayashi Sale in Paris in 1902 (Nos. 75, 76, 242, 257, 260). Approximately sixty prints have been added to his sale, mostly from the writer's own collection.

Among the Primitives, especially notable are the lacquer prints by Kiyonobu I (1) and Kiyotada (2), the kakemonoé of Okumura Masanobu (4), the six prints of Toyonobu (5-10) and two of Kiyomitsu's most important works (11 and 12). Komatsuken, whose known work was done almost entirely in 1764, is represented by a very fine print (20). Harunobu is not represented as well as one would desire, though there are two of his finest pillar prints (204 and 205) and at least one charming chuban (206). Three of Koriyasai's small prints deserve special attention. Buncho, the artist whose work is usually rarest in American collections, is here represented by an unusually large number of prints of excellent quality, and in very fine condition.

There are altogether thirty-three Kiyonaga prints, probably the most important group of Kiyonagas ever placed in an auction sale in this country. They include two diptychs from his finest series, "The Twelve Months of the South," one of which is Kiyonaga's greatest print "The Terrace by the Sea," (54), more accurately catalogued by Mr. Gookin as "The Merry-makers"; the other is "Cherry Viewing at Gotenyama," the same subject which in January brought the highest price ever paid in America at auction sale for a Japanese print. There are also two of Shuncho's finest triptychs (68, 70); an unusually fine Kitao Masanobu (236); many Eishis; some fine Toyokunis; a set of Utamaros that vies in importance with the Kiyonagas; Hokusai's masterpiece (86) and a few Hiroshiges of supreme importance. Especially important is the Eiri portrait with silver background (251) and Toyohiro's greatest print (253).

The writer desires to express his deep obligation to Mr. Kojiro Tomita, who has translated all the poems that are printed in the catalogue.

In compiling this catalogue, the writer has intended to minimize the merits and to point out all cases in which prints have become faded or toned. For such merits as the catalogue may have, the writer deserves no credit, but he rightly assumes that the mistakes and faults in it are entirely his.

G. E. F.

CONDITIONS OF SALE

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.

THE WALPOLE GALLERIES,
EDWARD TURNBULL,
LENORE YOUNG TURNBULL,
10 EAST 49TH STREET, NEW YORK.

This sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT.

Telephone, Murray Hill 6512.

Catalogues, \$2.00

Priced copies of this catalogue after the sale at \$4.00 each.

EXHIBITION
ON FREE VIEW, DAY AND EVENING
FROM MONDAY, FEBRUARY 28, 1921

Hours 10.00—5.30
Evenings 8.30—10.00

(Exhibition closes at 4 o'clock each sale day)

Order of Sales

FIRST SESSION
WEDNESDAY EVENING, MARCH 2
Lots 1—135

SECOND SESSION
THURSDAY EVENING, MARCH 3
Lots 201—334

Sales begin at 8.15 o'clock

Bills and purchases secured at the Walpole Galleries
10 East 49th Street, where also payments must
be made. Buyers unknown to us will be
required to clear their purchases on the
morning after each Session, failing
which, the lot will be resold.

VAN CANEGHEM COLLECTION

JAPANESE COLOR PRINTS

First Session

WEDNESDAY EVENING, MARCH 2, 1921

AT 8.30 O'CLOCK

The Sale will be conducted by the Walpole Galleries at
Delmonico's, Fifth Avenue and 44th Street
Catalogue Nos. 1-135, Inclusive

1

2

KIYONOBU I

1—Actor Ichikawa Danjuro II as Soga no Goro. This presumably represents the beginning of the Cubist School.

Unsigned.

Publisher: Igaya.

Hosoé. Lacquer print. Illustrated.

KIYOTADA

2—Actor Nakamura Kichibei in a theatrical role as a tori-sashi (bird catcher). Is this Bud Fisher's inspiration for Little Jeff?

Signature: Torii Kiyotada.

Hosoé. Lacquer print. Illustrated.

5

KIYONOBU II

- 3—Three actors of the Segawa line each representing a poetess of the tenth-eleventh century. Right: Segawa Kikusaburo as Koshikibu no Naishi. Center: Segawa Kikunojo II as Murasaki Shikibu. Left: Segawa Kikujiro as Izumi Shikibu.

Signature: Torii Kiyonobu *hitsu*. Publisher: Mikawaya.
Uncut Hosoe Triptych. Faded.

MASANOBU OKUMURA

- 4—Oiran reading a letter.

Signature: Hogetsudo Shomei Okumura Bunkaku Masanobu
Shohitsu, seal: "Tanchosai."
Kakemonoé. Toned. Illustrated.

TOYONOBU

- 5—Three women on a snowy day (*Yukimi Sambukutsui*).

Signature: Ishikawa Toyonobu.
Hosoe Triptych uncut. Two color print that has kept much of its charm of color.

6

6—A girl walking by a stream, apparently in a pensive mood.

The short poem above reads:

“The heart of man, so variable,
Brings the drizzle (of tears).”

Signature: Ishikawa Shuha *hitsu*.

Hosoé. In unusually fine condition. Illustrated.

7—The actor Nakamura Kumetaro I represented as a woman hanging a kimono on a pole to air. The poem entitled *Saifu no Rakugan* (The Alighting Geese of a Purse), reads:

“Upon me fall the glittering dews
Even as on the alighting geese.”

Signature: Ishikawa Toyonobu *hitsu*.

Small panel print. Poor condition.

8

8—Actors: Nakamura Kumetaro representing a youth carrying on his back Sanokawa Ichimatsu impersonating a maiden.

Signature: Meijodo Ishikawa Shuha Toyonobu zu: seals "Ishikawa shi" and "Toyonobu." Publisher: Urokogataya. Large Oban. In very fine condition. Illustrated.

5

9

- 9—Actor Sanokawa Ichimatsu as young *Samurai* riding on horse back.

Signature: Meijodo Ishikawa Shuha Toyonobu zu. Seals: "Ishikawa shi" and "Tyonobu."

Oban. Illustrated.

- 10—A Young Woman after a bath tying a cloth about her waist.

Signature: Ishikawa Toyonobu hitsu.

Pillar print. From the Ficke collection. Illustrated in Chots on Joponese Prints. Illustrated.

KIYOMITSU

- 11—Actor Segawa Kikunojo II as Shosho in a Soga play.

Signature: Torii Kiyomitsu gwa. Seal: Kiyomitsu. Publisher: Tomita.

Pillar print. An important subject in very fine condition. Illustrated.

10

11

- 12—A Picnic Party under a blossoming cherry tree. Two women performing the hobby-horse dance to the accompaniment of music played by two youths and two maidens.

Signature: Torii Kiyomitsu *gwa*. Publisher: Enami.

Double Oban. A three color print in superb color. Illustrated.

- 13—Actor Bando Hikosaburo as Sanada no Yoichi in the play *Ume ya Suisen Izu no Irifune* performed at the Moritaza in 1763.

Signature: Torii Kiyomitsu *gwa*.

Hosoé.

- 14—Actor Sanokawa Wakamatsu as Princess Mitsue, daughter of Sanehira.

Signature: Torii Kiyomitsu *gwa*. Publisher: Urokogataya.

Hosoé. Toned.

- 15—The actor Bando Hikosaburo II (1741-1768) removing his grass hat. Beyond the cloud is seen the *yagura* of the Nakamura Theater, bearing the crest of the house.

Signature: Torii Kiyomitsu *gwa*. Publisher: Urokogataya.
Hosoé.

- 16—Actor Segawa Kikunojo II as O-Sugi, a maid with a fan, in the play *Edo Murasaki Kongen Soga* performed at Ichimuraza in 1761.

Signature: Torii Kiyomitsu *gwa*. Publisher: Eijudo.
Hosoé.

- 17—Actor Matsumoto Koshiro III as a *samurai*.

Signature: Torii Kiyomitsu *gwa*.
Hosoé. Full color. Poorly printed.

KIYOTSUNE

- 18—Actors: Nakamura Sukegoro and Onoe Tamigo in a play.

Signature: Kiyotsune *gwa*.
Hosoé.

KIYOHISA

- 19—Actor Segawa Kikunojo II as Umegae in the play of *Hiragane Seisniki* performed at Ichimuraza in 1764.

Unsigned.
Hosoé. Faded.

KOMATSUKEN

20—A young woman conversing with two nuns before a waterfall.

Signature: Sakeiko (presumably the name of a guild).

Chuban. In very fine condition and color. Published in 1764.

TOYOHARU

21—An evening scene in a street of the Yoshiwara.

Signature: Utagawa Toyoharu *gwa*. Publisher: Matsu-
mura.

Yokoé.

22—Shogun Yoritomo's hunting party at the foot of Mt. Fuji.
The Shogun himself on horseback is seen in the right foreground
among his excited retainers. This great hunt was held in the
year 1193.

Signed: Utagawa Toyoharu *gwa*. Publisher: Eijudo.

Yokoé.

BUNCHO

23—Actor Onoe Matsusuke as Oiso no Tora and a young actor as
a kamuro in the play *Fuji no Yuki Kaikei Soga* performed at
Ichimuraza in 1770.

Signature: Ippitsusai Buncho *gwa*.

Chuban. Very fine condition and color.

24—The Lovers, O-Hatsu and Tokubei: one of the series *Sugata
Hakkei* (Eight Amorous Scenes). Tokubei conversing with
O-Hatsu through a latticed window.

Signed: Ippitsusai Buncho *gwa*; and seal.

Chuban.

25

26

25—Actor Ichikawa Yaozo II as Akaneya Hanshichi in a play performed at the Nakamuraza in 1768.

Signature: Ippitsusai Buncho *gwa.*

Hosoé. Note ms. Illustrated.

26—Actor Ichikawa Danjuro IV as Tenjiku Tokubei in the drama *Tenjiku Tokubei Kokyo no Torikaji* performed at the Nakamuraza in 1768.

Signature: Ippitsusai Buncho *gwa.*

Hosoé. Note ms. Illustrated.

27—Actor Sakata Hongoro as a wrestler in a play.

Signature: Ippitsusai Buncho *gwa.*

Hosoé. Very fine condition and color.

28

- 28—Actors Ichikawa Benzo as Kichisaburo and Ichikawa Yaozo II as Somegoro in the play *Yaoya O-Shichi Koi no Edozome*, performed at the Nakamuraza in 1766.

Signature: Ippitsusai Buncho *gwa*.

Hosoé. Oxidized. Very fine color and condition. Illustrated.

- 29—Actor Onoe Matsusuke as Torinoumi Yasaburo in the play *Datei no Nishiki Tsui no Yumitori* performed at the Moritaza in 1778.

Signature: Ippitsusai Buncho *gwa*.

Hosoé. Very fine condition and color.

- 30—Actor Nakamura Matsue in a female role. He is perhaps representing Chizuka in the drama *Kogane no Hana Gaijin Aramusha*, performed at the Nakamuraza in 1766.

Signature: Ippitsusai Buncho *gwa*.

Hosoé.

31

- 31—Actor Ichikawa Yaozo as Umeomaru in the play *Sugawara*, performed at the Nakamuraza in 1768.

Signature: Ippitsusai Buncho *gwa*.

Hosoé. Very fine condition and color. Note ms. Illustrated.

- 32—The Actors Ichikawa Komazo, as Kuranosuke, and Nakamura Matsue, as O-Karu. The tea-house scene from Act VII of the play *Chushingura* (The Loyal League), performed at the Nakamuraza in 1771.

Signature: Ippitsusai Buncho *gwa*.

Hosoé. Very fine condition and color.

- 33—Actor Sakata Hongoro probably as Yomminosuke in the play *Oyafune Taiheiki* performed at the Ichimuraza in 1775.

Signature: Ippitsusai Buncho *gwa*.

Hosoé. Very fine condition and color.

34

KIYONAGA

34—Actor Segawa Kikunojo II in female role O-Nami in the play
Sakimasu Ume no Kachidoki performed at Ichimuraza in 1778.

Signature: Kiyonaga *gwa*.

Hosoé.

35—A girl in a black head dress on a windy day in early summer.

Signature: Kiyonaga *gwa*.

*Pillar print. The most celebrated of Kiyonaga's designs in this form.
Toned.*

36—A young woman out on a windy day in Spring.

Signature: Kiyonaga *gwa*.

Pillar print. One of Kiyonaga's greatest subjects.

37

37—Miyanoshita. Series: *Hakone Shichi-to Meisho* (Seven Noted Hot Springs in Hakone).

Two *yujo* on a veranda, one smoking, the other wiping her ears after bathing.

Signed: Kiyonaga *gwa*. Publisher: Eijudo.

Chuban. In very fine condition. Illustrated.

38—The third month: one of the series *Minami Juni-ko* (Twelve Months of the South).

A man seated on a bench, chatting with two maids of a refreshment booth overlooking Shinagawa Bay.

Signed: Kiyonaga *gwa*.

Chuban. Condition very fine.

39—Two salt maidens on a shore; Mt. Fuji in the distance.

Signature: Kiyonaga *gwa*. Publisher: Eijudo.

Pillar print. Colors as when printed. Illustrated.

40—A young woman with a parasol walking under a willow tree.

Signature: Kiyonaga *gwa*. Publisher: Eijudo.

Pillar print. Remarkable condition and color. Illustrated.

41—A geisha with an umbrella walking beneath the sign of the boathouse Hei-Roku.

The verse above reads, in effect:

“He sends a messenger from the boat saying
‘Inquire (for her) at the Hei-Roku’.”

Signature: Kiyonaga *gwa*.

Pillar print. Superb in condition and color. Illustrated.

42—A scene from the play *Sono Omokage Matsu no Sakura* performed at Nakamuraza in 1783. In the foreground are Sawamura Sojuro III as Soga no Juro, Ichikawa Danjuro V as the spirit of Seigen and Segawa Kikunojo III as Yatsushashi. Two chanters and a *samisen* player are in the background.

Signature: Kiyonaga *gwa*.

Oban. Unusually fine color.

43—A scene from the Drama *Tsuzure Nishiki*, presented at the Moritaza, Tokyo, in 1784.

O-Sae (impersonated by Mimasu Tokujiro) and her husband, Ihei (impersonated by Matsumoto Koshiro IV), are about to commit suicide. Two chanters and a *samisen*-player on a dais at the back.

Signature: Kiyonaga *gwa*. Publisher: Eijudo.

Oban. Unusually good impression.

39

40

41

44

- 44—The same print without the two chanters and *samisen* player at the back. This is probably the finest composition that Kiyonaga ever created in actor prints. The compiler believes that the colors are as originally printed with the exception of the green which may have been retouched. In this he is confirmed by what he considers the most expert opinion in the United States.

Signature: Kiyonaga *gwa.* Publisher: Eijudo.
Oban. Very lovely color. Illustrated.

45

- 45—Two women approaching the Shinto Shrine on the summit of Matsuchi Hill through new fallen snow. Right hand sheet of a diptych.

Signature: Kiyonaga *gwa*.

Oban. In very fine condition and color. Illustrated.

- 46—The Oiran Toji of the Ogiya House and her suite: one of the series *Hinagata Wakana no Hatsumoyo*. (Young Greens: Models for Fashions).

Signed: Kiyonaga *gwa*. Publisher: Eijudo.

Oban.

48

- 47—Viewing cherry blossoms at Gotenyama. Two groups of geisha passing. Behind the group on the left hand sheet is a lady accompanied by her two maids. The group of geisha on the right hand sheet have with them a man entertainer. The scene suggests the “third month” of the series *Minami Ju-ni Ko*. (The Twelve Months of the South).

Signature: Kiyonage *gwa*.

Oban Diptych. In very fine condition and color. Illustrated.

- 48—A young lady attended by two women strolling beneath blossoming cherry: series *Tosei Yuri Bijin Awase*.

Signature: Kiyonage *gwa*.

Oban. In fine condition except for crease. Illustrated.

- 49—The same print.

Somewhat toned.

50

- 50—The Umbrella. A scene from one of the Sukeroku plays. Actors Ichikawa Yazo III as Sukeroku, Ichikawa Monnosuke II as a *shirozake-uri* and Nakamura Hikotaro as a *kamuro* in the performance at the Nakamuraza in 1784.

Signature: Kiyonaga *gwa*. Publisher: Eijudo.

Oban. Illustrated.

- 51—Before the shrine of Jizo, one of the series *Asakusa Kinryuzan Hakkei* (Eight Spots around the Asakusa Temple).

Two women standing near the shrine before which another woman is praying.

Signature: Kiyonaga *gwa*. Publisher: Eijudo.

Chuban.

53

52—The Lantern: one of the series *Seiro Jusshu-ko* (Ten Varieties of Incense of the Green Houses).

The Oiran Hanaogi of the house Ogiya accompanied by attendants promenading.

Signature: Kiyonaga *gwa*. Publisher: Tsuruya, Chuban.

53—A young man and two maids of a tea-house gazing in the same direction while his confidential attendant is whispering to him.

This is the right hand sheet of a dyptych. On the left sheet appears a group of women among whom is a young lady who is the object of their gaze.

Signature: Kiyonaga.
Oban. In fine condition and color. Illustrated.

23

- 54—"The Terrace by the Sea." This diptych is generally considered Kiyonaga's masterpiece. The scene shows a young man being entertained by women of the Shinagawa District in a room of a "tea-house." Through the large window is seen Shinagawa Bay, with boats, and many people digging shell-fish on the shore. The scene suggests the "fourth month" of the series *Minami Ju-ni Ko* (The Twelve Months in the South).

Signature: Kiyonaga *gwa*.

Oban Diptych. Although faded, this print has kept its color better than any other copy the compiler has seen except that in the Verer Collection. Illustrated.

- 55—A *tayu* about to step out of her *kago*. Beside her stands her house attendant. This is the right hand sheet of the diptych which suggests the "fifth month" of the series *Minami Ju-ni Ko* (The Twelve Months in the South).

Signature: Kiyonaga *gwa*.

Oban. Fine impression, but faded.

- 56—A young man and two girls on the veranda of a tea house overlooking Shinagawa Bay. This is the left hand sheet of the scene that suggests the "sixth month" of the series *Minami Ju-ni Ko* (The Twelve Months in the South).

Signature: Kiyonaga *gwa*.

Oban. Toned.

57

57—A young lady and her maid about to cross a stream in the garden of Sodegaoka.

Signature: Kiyonaga *gwa*. Publisher: Takasu.

Oban. In very fine condition. The right sheet of a Triptych. Illustrated.

58—Banto Bosetsu (Evening Snow in Late Winter): one of the series *Shiki Hakkei* (Eight Views of the Four Seasons).

A man warming himself in a *kotatsu*, while a woman with a pipe stands nearby.

Signature: Kiyonaga *gwa*. Publisher: Ejido.

Chuban.

59

59—A boy accompanied by three women, on his way to the tutelary shrine on the day of his *hakama-gi*, literally “wearing *hakama*” (a trouser-like skirt), a ceremonial observance in old Japan. It took place during a boy’s fifth year when, for the first time, he wore a *hakama*. After the ceremony he was taken to the shrine of his tutelary god. One of the series *Fuzoku Azuma no Nishiki* (Customs: Brocades of the East).

Signature: Kiyonaga *gwa*.

Oban. Although faded, it retains its color values. Illustrated.

60

60—A girl accompanied by three women and a nursemaid, on her way to the tutelary shrine on the occasion of her *kamioki*, literally “putting hair,” a ceremonial observance in old Japan. It took place during the third year of a girl’s life, marking the time from which her hair was allowed to grow long. After the ceremony, she was taken to the shrine of her tutelary god. One of the series *Fuzoku Azuma no Nishiki* (Customs: Brocades of the East).

Signature: Kiyonaga *gwa.*

Oban. This print has also retained its color values. Illustrated.

61

- 61—Seiropun (A Princess of the Green Houses); series *Tosei Yuri Bijin Awase* (Modern Beauties of the Gay Quarters). An oiran promenading accompanied by four attendants.

Signature: Kiyonaga *gwa*.
Oban.

- 62—Two women-picnickers beneath the blossoming cherry-trees on Asuka Hill. They are in a jolly humor, and one of them waves her fan at the man in the field below. The verse reads:

“A picnic 'neath the blossoms;
E'en threat'ning clouds are sharers in the fun.”

Signature: Kiyonaga *gwa*. Publisher: Eijudo.
Ho oé. Not in perfect condition, but a very rare print.

63

63—Nakasu. Series *Tosei Yuri Bijin Awase*.

A yujo of the Nakasu District talking to a geisha who is tuning a *samisen* while a young man with a pipe looks on.

Signature: Kiyonaga *gwa*.

Oban. Illustrated.

64—A party of *Oiran*: one of the series *Seiro Shiki Juni Hanagata* (Twelve Floral Types of the Four Seasons from the Tea-houses).

The *Oiran* Sugatami of the house Tsuruya, accompanied by attendants, promenading.

Signature: Kiyonaga *gwa*.

Chuban.

66

- 65—Scene at a Dyer's establishment: one of the series illustrating the drama entitled *Go-Taiheiki Shiraishi Banashi*. A young man kneeling before dyed fabrics, talking to two women.

Signed: Kiyonaga *gwa.*

Chuban.

- 66—Two salt maidens on the shore. One of the series *Fuzoku Azuma no Nishiki* (Customs: Brocades of the East).

Signature: Kiyonaga *gwa.*

Oban. Brilliant color. Illustrated.

67

SHUNCHO

67—Three women passing under a cherry tree: one of the series called *Shuku Shi-ki no Hana* ("Superior Poems on Flowers of the Four Seasons").

A young woman and an elder accompanied by a maid who carries a gourd, homeward bound. The short poem reads:

"The clouds of blossoms! Whence
comes the sound of the bell,—from
Uyeno or Asakusa?"

Signature: Shuncho *gwa*.

Chuban. A beautiful print in gray with yellow background. Illustrated.

68—New Year's Promenade. A number of women in new year's garb at the foot of the Tokiwa (Eternal) Bridge on the outer moat of the Shogun's Castle.

Signature: Shuncho *gwa*.

Oban Triptych. In practically perfect condition. Illustrated.

69

69—Ryogoku: one of the series entitled *Fuzoku Edo Sunago* (Customs: the sands of Edo).

Two *geisha*, one in a boat, the other on the pier by the Ryogoku Bridge.

Signature: Shuncho *gwa*.

Chuban. In excellent condition. Illustrated.

70—The Iris Viewing Party. A gathering of women in a large estate with an iris pond. This is one of Shuncho's loveliest designs and shows his amazing mastery of perspective.

Signature: Shuncho *gwa*. Publisher: Izumiya.

Oban Triptych. In very fine condition with beautiful coloring. Illustrated.

- 71—Sumidagawa: one of the series *Koto Hakkei* (Eight Views of Edo). Two young women promenading on the bank of the Sumida River; their little boy servant is stooping to pick up something.

Signed: Yushido Shuncho *gwa*.

Chuban. A gray and green print in very fine condition.

- 72—Gotenyama. Same series. A young man and two young women picnicking on the hill Gotenyama.

Signed: Yushido Shuncho *gwa*.

Chuban. Printed in gray and green. Very fine condition.

MASAYOSHI

- 73—A pair of partridges beside a waterfall.

Signature: Keisai *sha*.

74

TOYOKUNI

74—Actor Matsumoto Koshiro IV as Banzuin no Chobie in the play *Shimekazari Kichirei Soga* performed at the Kawarasakiza in 1795. Series. *Yakusha Butai; no Sugatae*.

Signature: Toyokuni *gwa*. Publisher: Izumiya.

Oban. Gray and mica background. Perfect condition and color. Illustrated.

75—A youth and maiden on a shore by a boat; left hand sheet of Triptych.

Signature: Toyokuni *gwa*. Publisher: Izumiya.

Oban. In very fine condition. Purchased at the Hayashi Sale, Paris, 1902.

76—A young lady and a girl in a boat; center sheet of the same Triptych.

Oban. In very fine condition. Purchased at the Hayashi Sale.

77—"Narihira's Journey to the East."

A young woman attired in a court nobleman's costume representing Arihira-no-Narihira, riding on horseback and accompanied by a number of women and one young man, all dressed as the retainers of a nobleman, in front of Fuji Mountain.

The scene is based on a well-known incident in the life of Narihira who was one of the most distinguished poets Japan ever produced, and who is reputed to have been strikingly handsome. On his way at one time to the unexplored eastern parts of the Empire, he passed Fuji Mountain. It was early summer, and Narihira was so surprised to find Fuji covered with snow at that season that he stopped to compose the following poem, now famous in Japanese literature. The lines contain a much admired simile in which the effect of the snow on the mountain is compared to the regular markings on the coat of a spotted fawn (*kanoko*):

"Indifferent to the season
Mount Fuji stands aloft,
Flecked like *kanoko*
With fallen snow."

Signature: Toyokuni *gwa*. Publisher: Wakasaya.

Oban Triptych. Very fine in color and condition. One of Toyokuni's most important works. Illustrated.

78—Two actors. Ichikawa Komazo (later Koshiro V) as Igami no Gonta and Bando Mitsugoro II as Shume no Kingo.

Signature: Toyokuni *gwa*. Publisher: Eijudo.

Oban.

79

- 79—The actor Takinoya (Ichikawa Monnosuke II) as Soga no Juro in the play *Gohiki no Hana Aikyo Soga*, performed at the Kawarasakiza, Edo, in January, 1794. One of the series *Yakusha Butai no Sugatae* (Pictorial Representations of Actors on the Stage).

Signature: Toyokuni *gwa*. Publisher: Izumiya.

Oban. Grey and mica background. Very fine condition and color. Illustrated.

- 80—A woman out in the snow at night.

This figure may represent O-Rie, the wife of Hazama Jutaro, one of the Forty-Seven Ronin.

Signature: Toyokuni *gwa*. Publisher: Sankindo.

Oban. The obi is printed with mica. Illustrated in Succo.

- 81—Dreaming of Fox Wedding: A young lady is dreaming of the wedding of foxes while before her girls are playing the card-game of poems.

Signature: Toyokuni *gwa*. Publisher: Eijudo.

Oban Diptych. Left and center sheets of a Triptych.

- 82—A party or Actors. Actors Hanshiro, Sojuro, Koshiro, Bungoro and Omezo accompanied by four women walking on a river bank.

Signature: Toyokuni *gwa*.

Oban Triptych.

- 83—An Oiran and Peony Blossoms. The Oiran Tsukioka of the house Hyogoya with two kamuro in a peony garden.

Signature: Toyokuni *gwa*. Publisher: Izumiya.

Oban.

SHINSAI

- 84—A figure attired in female costume carrying on her head a tub from which a cloth hanging is suspended. The figure is preceded by two farmers wearing straw raincoats, one carrying a spade and the other a hoe, and both walking at a quick pace. Snow is falling, and the blossoming plum is seen in the background.

In former years, on the fifteenth of January, an observance called “Planting” took place annually in the village of Nishi-Shiehijo in Yamashiro Province. A man donned female attire and placed a tub on his head. Two other men, carrying a hoe and a spade, ran ahead. At each house the two men went through the form of ploughing the soil and each family gave an offering which was dropped into the tub.

Signature: Shinsai.

HOKUSAI

85—A Party of Four on the Bank of a River. Two women, a girl and a boy returning from a visit to the shrine of the Komagome Fuji. The boy carries a straw dragon, a charm acquired at the place.

Signature: Gwakyojin Hokusai *gwa*.

Yokoŏ.

86—Ri Haku (Li Po in Chinese). Ri Haku attended by two boys, standing on a precipice gazing at the Waterfall of Lo-Shan; one of the series *Shika Shashin Kyo*. (Mirrors Reflecting the Pictures Expressed in the Chinese and Japanese Poems—commonly called “Imagery of the Poets”).

Li Po (600-760), one of the greatest poets of China, was usually in a state of intoxication. On a visit to the mountain Lu-Shan in Kiang-Si Province, he composed a poem in praise of the great fall near the peak known as Hsing-lu-feng.

“The glowing sun’s resplendent beams
Create o’er Hsing-lu purple haze;
And lo the distant waterfall! —
Eternal river, upright hung —
Descending straight three thousand chang
With silv’ry sheen, as if perchance
The Milky Way were earthward bound
From Heaven infinite and vast.”

Signature: Tamekazu, formerly Hokusai *hitsu*. Publisher Yama-Mori.

Special Size. Most critics agree with Mr. Ficke that this is Hokusai’s masterpiece in print designing. This is one of the finest copies of it in existence. Illustrated.

87—Men and women dancing out-of-doors on the last of the three days' observance (from July 13 to 16) of the *Bon*, or Festival of the Dead. The performance of the *Bon* Dance differs according to the locality. Though called the *Bon* Dance, it has no such religious significance as the term *Bon* would suggest.

Signature: Gwakyō-Rōjin (Picture-crazy old man) Hokusai *gwa* (depicted). Publisher: Shinano-ya.

Pillar print.

88—A Waterfall at Aoigaoka, Edo: series *Shokoku Taki Meguri* (Visit to Waterfalls in Various Provinces).

Signature: Tamekazu, formerly Hokusai, *hitsu*. Publisher: Eijudo.

89—The Kwannon Temple by the Kiyotaki at Sakanoshita: on the Tokaido. Same series and signature.

90—Tempozan at the mouth of the Ajikawa, Settsu Province: series *Shokoku Meikyo Kiran* (Picturesque Views of Noted Bridges in Various Provinces). Same signature.

91—Temma Bridge, Settsu Province. Same series and signature.

92—A Bridge at Fukui Echizen Province. Same series and signature.

93—The Suspension Bridge connecting the Provinces of Hida and Etchu (*Hi-Etsu no Sakai Tsurihashi*). Same series and signature.

Brilliant condition and color.

94—Mt. Fuji seen from Sekiya-no-Sato on the banks of the Sumida River; in the foreground three horsemen galloping along the narrow road; government notices posted at the right. Series *Fugaku San-ju Rokkei* (36 Views of Mt. Fuji).

Signature: Tamekazu, formerly Hokusai, *hitsu*. Publisher: Eijudo.

- 95—Mt. Fuji seen in the distance from Kajikazawa in Kai Province, a point on the Fujikawa (Fuji River). A man and a boy fishing from a jutting rock in the rapids.

Same series; same signature.

- 96—Mt. Fuji seen from Shino-Meguro. Rice fields in the foreground. Same series and signature.

- 97—Mt. Fuji seen from Gotenyama at Shinagawa on the Tokaido. Same series and signature.

- 98—Mt. Fuji seen from Katakura Tea Plantation, in Suruga Province: same series.

Men are bringing to the “oven,” on their shoulders or on horseback, baskets containing tea leaves. Women are picking leaves from the bushes in the field.

Signature: Hokusai *aratame*, Tamekazu *hitsu*.

- 99—Illustration of a Poem by Kakinomoto no Hitomaro: one of the series *Hyakunin Isshu Uba ga Etoki* (Nursery Illustrations of One Poem Each by One Hundred Poets).

Men with a net scooping fish in a stream. A solitary figure is visible within the thatched-roofed house.

Poem: “This long night, long as a pheasant’s tail, how can I pass it alone?”

HOKKEI

- 100—Tateyama, in Etchu Province: one of the series *Shokoku Meisho* (Noted Scenes in Various Provinces).

Visitors looking at jets of flame issuing from fumaroles on the mountain slope.

Signature: Aoigaoka Hokkei.

A wide print. Color very fine. Slight tear not skillfully repaired.

101

101—On New Year's between one and three in the morning at the shrine of Mekari Myojin in Buzen Province, brandishing a sacred sword and a torch, the keeper used to descend the steps to the sea. Usually high waves washed these steps but at this hour and on this day the waters were said to have parted just enough for the priest to run out and secure one blade of sea-grass for the shrine. The duration of the miracle was so brief that an attempt to cut two blades would have resulted in the drowning of the priest.

Wide print. Superb condition and color. Illustrated.

HOKUJU

102—View of Futami ga Ura in Ise province.

Signature: Shotei Hokuju *gwa*. Publisher: Eijudo.

Yokoé. This is the rare first edition of the series of Views of Edo. The second edition in more garish colors was printed by Marukiu.

103

103—View of Massaki on the Sumida River, Edo. Same series.

Signature: Shotei Hokuju *gwa*. Publisher: Eijudo.

Also first edition. Superb condition. Illustrated.

KUNIYOSHI

104—A large sailing-vessel with official banners on its deck; fishermen in a row-boat in the foreground.

Series of One Poem Each by One Hundred Personages.
The poem by Imperial Councillor Takamura.

Signature: Ichiyusai Kuniyoshi *gwa*. His seal follows.

105—Three warders who keep watch of the Imperial palace grounds are seated by the watch-fire; the palace building in the background. Same series. The poem by Onakatomi Yoshinobu Ason.

106—A fisherman in a shelter erected in the river, seeping fish with a bamboo net. In the distance, hills in the mists. Same series. The poem by Gon-Chunagon Sadayori.

107—An old man with a lantern and a walking-stick travelling on Takasago Beach in the rain; a huge pine tree in the background. Same series. The poem by Fujiwara-no-Okikaze.

108—"Rat" (*Ne*) of the series *Buyu Mitate Juni Shi* (The Twelve Zodiacal Signs Represented by Deeds of Bravery): the monk Raigo, by means of magical power, transforming the sacred writing on a scroll into rats; Oe-no-Tadafusa in the foreground, awestricken; smoke is rising from an altar-table behind the monk.

Signature: Ichiyusai Kuniyoshi *gwa*, and seal. Publisher: Minato-Ko.

Otanzaku. Very fine condition.

109—"Tiger" (*Tora*) of the series *Buyu Mitate Juni Shi*. Kashiwade-no-Oni Hatebe fighting with a tiger before a waterfall and a snow-laden pine.

Signature: Ichiyusai Kuniyoshi *gwa*, and seal.

Otanzaku. Very fine condition.

110—"Dragon" (*Tatsu*) of the series *Buyu Mitate Juni Shi*. Susanoo-no-Mikoto, sword in hand, standing on a rock ready to thrust his weapon into the dragon which appears in the water below; a flame rising from the mythical creature.

Signature: Ichiyusai Kuniyoshi *gwa*, and seal.

Otanzaku. Very fine condition.

111—"Snake" (*Mi*) of the series *Buyu Mitate Juni Shi*. Nitán Shiro gazing at snakes by torchlight and about to unsheathe his sword; a goddess on a serpent appears behind, and white and dark bats are flying about.

Signature: Ichiyusai Kuniyoshi *gwa*, and seal. Publisher's mark: "Minato-Ko."

Otanzaku. Very fine condition.

112—"Dog" (*Inu*) of the series *Buyu Mitate Juni Shi*. Hata Rokuroemon with a dog watching the military standards of the enemy beyond the mountain.

Signature: Ichiyusai Kuniyoshi *gwa*, and seal.

Otanzaku. Very fine condition.

113

113—View from under the bridge Shin-o-hash: one of the series entitled “Thirty-six Views of Fuji seen from the Eastern Capital.”

A boat laden with bags passing beneath the bridge between the piers. A small pleasure boat to which the poem below refers is seen behind one of the columns of the bridge. Fuji Mountain rises in the distance. The poem, by Bansho-tei Gyokuga, rendered in prose, reads:

“With the lifting of the bamboo shade of
the boat as it passes between the piers of
the bridge, there comes into view the fair
Fuji brow (or Fuji countenance) which (I)
longed to see.”

Signature: Ichiyusai Kuniyoshi *gwa.* Publisher: Murata.
Very fine in color and condition. Illustrated.

114—The Night Attack: Act XI of *Chushingura* (The Loyal League).

The Ronins surrounding the house of Moronao. The full moon illuminates the scene.

Signature: Ichiyusai Kuniyoshi *gwa.*
Yokoé. A very fine snow scene. Beautiful condition.

- 115—Combat between Sato Tadanobu and Yokogawa Kakuhan: No. 11 of the series *Yukwai Sanju-rok-kassen* (Thirty-six Heroic Deeds).

The young warrior Tadanobu, impersonating Yoshitsune, leaping at Yokogawa Kakuhan.

Signature: Ichiyusai Kuniyoshi *gwa*. Publisher: Izumiya.

- 116—Kato Kiyomasa and his men crossing the sea on their way to invade Korea: Kiyomasa standing in the bow of the ship under the banner bearing the name "Takenouchi Sukune," gazing at the Korean Peninsula; his warriors, armed with spears, are seen below the deck, above which flutter military banners and streamers, with full sails in the background.

Signature: Ichiyusai Kuniyoshi *gwa*, and seal. Published by Daihei.

Oban Triptych.

- 117—The Urami (back viewing) Waterfall at Nikko.

Signature: Ichiyusai Kuniyoshi *gwa*.

- 118—Scene at Hashiba, Edo. Passersby looking at the stone statue of Jizo which stands among pine trees.

Signature: Ichiyusai Kuniyoshi *gwa*.

- 119—O-Kane, a brave woman of Omi Province stopping a run-away horse by stepping on the halter.

Signature: Ichiyusai Kuniyoshi *gwa*.

YOSHIKU

- 120—Memorial portrait of Kuniyoshi. The seated figure is holding a brush and paper; an inkstone and ink lie before him.

Signature: Ikkeisai Yoshiiku *kingwa* (respectfully depicted).

Full translations of inscription and poems are attached to the print.

KEISAI EISEN

121—A white-headed bird, perched on a rock beside a rose bush, preening its feathers.

Signature: Keisai. Seals: "Kei" and "Sai."

Very fine condition and color.

122—Kegon Waterfall of the series *Nikkosan Meisho no Uchi* (Noted Spots on Nikko Mountain).

Signature: Keisai Eisen.

KUNISADA

123—Dramatic scene representing the Incident at the Bridge of Modori.

The warrior, Watanabe no Tsuna, met a beautiful woman one night on the Modori-bashi. She asked him to protect her in travelling through the dark streets. During the walk she was suddenly transformed into a demon and seized him by the hair, whereupon the warrior quickly cut off her arm.

Signature: Kunisada *gwa.*

Surimono Diptych.

KONEN

124—Moonlight.

125—A boat in the rain.

126—Bridge in moonlight.

127—The rising moon.

128—Men hauling a boat during a shower.

SHO-UN

129—The night crossing.

SHOTEI

130—Starlight.

131—The lighthouse.

132—Rain.

133—A woman in the rain.

134—Bridge in moonlight.

135—Night fishing.

SECOND SESSION

THURSDAY EVENING, MARCH 3, 1921

AT 8.30 O'CLOCK

This sale will be conducted by the Walpole Galleries at
Delmonico's, Fifth Avenue and 44th Street
Catalogue Nos. 201 to 331 inclusive.

HARUNOBU

201—A young lady representing Murasaki Shikibu seated before a writing table gazing at the moon over Lake Biwa through the "Genji" window of the Ishiyama Temple. It was at this spot that the novelist was inspired to write the opening chapters of the first two sections of her great work entitled the "Genji Monogatari." The poem within the rectangular panel, entitled "Kosui no Tsuki" (The Moon over the Lake) reads as follows:

“From Ishiyama I gaze
Upon the moon whose beams
O'er Biwa yonder spread:
’Tis the same glorious orb
That shines o'er Suma and Akashi Beaches.”

Signature: Harunobu *gwa.*

Hosoé. Excellent condition and color.

202—A man being guided by a woman to an inner chamber.

Unsigned.

A sheet from a book.

203—Outside two men are playing with a tea-house girl. Inside in a cage is a girl whom a man is considering taking as his wife.

Unsigned.

- 204—The girl in white. In Fenellosa's "Masters of Ukiyo" (1896), he writes of this subject: "But Harunobu has still indeed a last surprise for us. . . . With the very fernlet on the lady's hem one's flesh creeps in loftiness of feeling. The tangle of *notan* masses at her hands is a pictorial idea so new, so strange, so noble, it belongs only where the gods sit." This print is, of course, the companion piece to the celebrated Flute Player, but is much more rarely seen.

Signature: Harunobu.

Pillar print. Condition and color excellent. Illustrated.

- 205—A young man playing football. He is attired in female costume surmounted by a loose robe suggestive of the mantle, called *suikan*, sometimes worn by football players of the court. Bamboo poles, which are part of the football enclosure, are seen in the background.

Signature: Harunobu *gwa*.

Pillar print. Condition and color very fine. Illustrated.

- 206—Watching the Sparklers.

It is a summer evening, and a young woman, standing on the edge of the veranda of the tea-house Iseya, built out over the water, is watching the sparklers which a young girl standing beside her has attached to a board and lowered into the water. A bag of melons is being cooled in the water.

Signature: Suzuki Harunobu *gwa*.

Chuban. Oxidized. Very lovely color.

- 207—A young lady escorted by a maid near a stream, touching a branch of *Hagi* (bush-clover). The poem reads:

"*Hagi*"

O Hagi, as I touch thee
This lonely autumn eve,
And feel thy dew-bent branch,
Thy secret pain I know,
For I am tear-bowed too.

Signature: Harunobu *gwa*.

Chuban.

204

205

208—Two girls in the snow, probably returning from the public baths.

Signature: Suzuki Harunobu.

Chuban. One of Harunobu's finest subjects, but the compiler believes this to be a reprint.

209—A woman and her girl-servant in an interior which shows the veranda on one side; a *koto*, or harp, is seen leaning against the *fusuma* partition.

Thoughts of My Love as I Behold the Sun

E'en though the shadows
Of the morning sun fall,
'Tis to me unsettled weather;
For my heart is o'ercast
From morn till night.

Signature: Suzuki Harunobu.

Chuban. Without question a forgery.

210

KORYUSAI

210—Kyo Shi; series *Furyu Yamato Niju-Shi Ko* (Fanciful Representations in the Japanese Manner of the Twenty-four Paragons of Filial Piety). A youth exchanging glances with a maiden who is fishing. This is a perversion of the well-known Chinese story of Kyo Shi (Chiang Shih) who lived in the first century B. C. He had an aged mother who was fond of the water from a certain river and who also had a taste for carp. In order to please her Kyo Shi and his wife were wont to travel a long distance to procure both. One day there burst forth near their abode a spring with a flavor precisely like the desired river water and which daily supplied two carp.

Signature: Koryusai *gwa.*

Chuban. Very fine condition and color.

- 211—The Plum Viewing month: one of the series *Furyu Juni-ki no Hana* (Flowers of twelve months).

A youth and a maiden gathering herbs in a field.

Signature: Koryusai *gwa*.

Chuban.

- 212—The Flower Hat Dance: half sheet of one of the series *Seiro Niraka Kyogen* (Fancy Dancers of the Green Houses).

The geisha Kamekichi, Menami and Hitoura of the house Daimonjiya, dancing with flower-decorated hats on their heads and in their hands.

Signature: Koryusai. Publisher: Eijudo.

Chuban. Very fine condition and color.

- 213—"Travellers on the Ryogoku Bridge": series *Furyu Edo Juni Kei* (Twelve Fanciful Views of Edo).

A man making love to a young woman on a veranda near the Ryogoku Bridge.

Unsigned.

- 214—A maiden leading a horse on which rides a youth; Mt. Fuji seen in the distance. This is an allusion to "Narihira's Journey to the East." (See No. 77).

Signature: Koryusai *gwa*. Publisher: Eijudo.

Pillar print.

- 215—A youth exchanging a glance with a maiden, across the fence. The girl is about to pass to the young man his kite.

Signature: Koryusai *gwa*.

Pillar print. Very fine condition.

- 216—A girl on horseback fording a stream; a youthful lover leading the horse.

Signature: Koryusai *gwa*.

Pillar print. Condition and color very fine.

- 217—A *yujo* walking in the snow, accompanied by a male servant who holds the umbrella.

Signature: Koryusai *zu*.

Pillar print. Toned.

- 218—A cat trying to catch gold fish swimming in a bowl.

Signature: Koryusai *gwa*.

Chuban. Oxidized.

219

220

SHUNSHO

219—Actor Nakamura Nakazo I in the role of an outcast with a lantern and a torn umbrella. This role may be that of Dainichibo in the play “*Edo Meisho Midori Soga*” performed at the Moritaza in 1779.

Signature: Shunsho *gwa*.

Hosoé. Very fine condition and color. Illustrated.

220—Actor Ichikawa Danjuro V as Godai Saburo in the play *Sugata no Hana Yuki no Kuronushi* performed at Ichimuraza 1776.

Signature: Shunsho *gwa*.

Hosoé. Very fine condition and color. Illustrated.

221—Actor Otani Hiroemon III as a *rokubu* (Buddhist mendicant monk).

Signature: Shunsho.

Hosoé. Black background.

222

- 222—Arashi Sangoro as Sakuramaru in *Sugawara Denju Tenarai Kagami* performed at Ichimuraza in 1780.

Signature: Shunsho *gwa* and jar seal. Publisher: Eijudo.
Hosoé. In remarkable color and condition. Even the blue sky is unfaded. Illustrated.

- 223—Actor Ichikawa Monnosuke II in the Dojoji play. He is representing one of the two principal monks who dance with Kiyohime.

Signature: Shunsho *gwa*.
Hosoé.

- 224—The Actor Nakamura Sukegoro II in the role of wrestler brandishing a sword.

He probably represents Matano no Goro in the drama *Myoto-giku Izu no Kisewata*, performed at the Ishimuraza in 1770.

Signature: Katsukawa Shunsho *gwa*.
Hosoé. Fine condition and color.

227

225—Actor Ichikawa Yaozo II in a theatrical role.

Signature: Shunsho *gwa*.

Hosoé.

226—A pilgrim offering a prayer at the right of the head of a ghost.

Signature: Shunsho *gwa*.

Hosoé. Printed in gray.

227—A demon tugging at the helmet of Watanabe no Tsuna at the Rashomon; the latter grasping a sign-post bearing the characters “No Admittance.” It is said that one evening Watanabe no Tsuna heard that a demon had been appearing at the Rashomon or southern gate of the capital (Kyoto). Tsuna immediately volunteered to put an end to this invasion of the Imperial City itself. As a proof that he had been there, it was suggested that he should carry with him a sign-post and leave it by the gate. It was a wild and stormy night with the wind blowing in fearful gusts. His charger refused to advance, so

leaving him behind, Tsuna proceeded alone and placed the sign-post on the stone step. Suddenly he felt a powerful tug at his helmet. Instantly Tsuna drew his sword and made a thrust. A terrible shriek was heard, and a horrible demon was seen disappearing. By Tsuna's side lay a huge, severed arm. This he took home and kept in an iron box. One day an aunt of Tsuna's visited him, and so insistent was she upon seeing the arm that he opened the casket. As he did so, the old woman was suddenly transformed into a demon and fled with the bloody prize.

Signature: Katsukawa Shunsho *zu* and the "jar" seal.
Chuban. Condition and color perfect. Illustrated.

- 228—Act 9 of Chushingura. (The Loyal League). Kakogawa Honzo disguised as a komuso at the gate of Kuranosuki's home at Yamashina. His wife Tonase preparing to slay her daughter Konami.

Signature: Shunsho *gwa*.
Chuban.

- 229—An *Oiran* and Two *Kamuro*: one of the series *Seiro Kokon Hokku Awase* (Set of Old and New *Hokku* Poems on Green Houses). The *hokku* reads:

"Even on a dark night the Yoshiwara is moon lighted."

Signature: Shunsho *gwa*.
Chuban.

SHUNKO

- 230—Actor Ichikawa Yaozo III as Ishii Genzo in the play *Momiji no Nishiki Kameyama Gayoi* performed at Ichimuraza in 1776.

Signature: Shunko *gwa*.
Hosoé. Very fine in color and condition. Illustrated.

- 231—Actor Onoe Matsusuke as Dogen in the play *Sayo no Nakagama Hûki no Tsurigane* at the Nakamuraza in 1790.

Signature: Shunko *gwa*.
Hosoé. Very fine condition and color.

- 232—Actor Ichimura Uzaemon IX as a monkey in the play *Iromasaru Hiyoshi no Mitegura* performed at the Ichimuraza 1774.

Signature: Shunko *gwa*.
Hosoé. Very fine condition.

233

SHUNEI

233—Actor Sakata Hangoro III as Gwantetsu in the play “Harunishiki Datezome Soga” performed at Nakamuraza in 1790.

Signature: Shunei *gwa*.

Hosoé. In very fine condition. Illustrated.

234—Actor Sawamura Sojuro III in a theatrical role.

Signature: Shunei *gwa*.

Hosoé.

235—A woman with long neck (*roku-roku-kubi*) warming herself in a *kotatsu*.

Signature: Katsukawa Shunei.

Hosoé.

238

236—Act II from *Chushingura* (The Loyal League). Rikiya taking leave of Konami, whose father is witnessing the scene.

Signature: Shunei *gwa*. Publisher: Eijudo.
Chuban.

237—Act VI from *Chushingura*. O-Karu bidding farewell to her husband. The clerk of a tea-house has come to fetch her with a *kago*.

Signature: Shunei *gwa*. Publisher: Eijudo.
Chuban.

KITAO MASANOBU

238—A young lady with a companion followed by a maid, strolling by a stream; the sun is setting behind the mountains. The subject is *The Evening Glow at Shioiri*. Series *Sumida-gawa Hakkei* (Eight Views of the Sumida River).

Signature: Kitao Masanobu *gwa*.
Chuban. Perfect condition. Illustrated.

239

SHUNMAN

239—Koyo no Tamagawa: one sheet of the six-sheet composition illustrating the Six Tamagawa.

Party of three women, one of whom is tying her sandal, on the road to Koya Mountain which is seen in the distance.

Signature: Kubo Shunman: seal, Shunman.

Size: Oban. Very fine condition and color. Illustrated.

EISHI

240—An Oiran (painting).

Signature: Chobunsai Eishi.

241

241—Oiran Hinazuru of the Chojiya; series *Seiro Bijin Rok-kasen* (Six Flowery Beings of the Green Houses).

Hinazuru with a fan is seated on a cushion; a reading stand and books beside her.

Signature: Eishi zu. Publisher: Eijudo.

Oban. Very fine condition and color. Illustrated.

242—Matsukaze: One of the series illustrating the Genji Romance.

Prince Genji paying Lady Akashi-no-ue a visit at her abode in Saga.

Signature: Eishi gwa. Publisher: Izumiya.

Oban Triptych. One of the famous gray and purple prints. In very fine condition. Purchased at the Hayashi Sale at Paris in 1962. Illustrated.

243—A Triptych entitled *Ryaku Tsurezure-gusa*. Three groups of graceful ladies, one group playing musical instruments, another by a bamboo grove and the third feeding a crane.

Signature: Eishi zu. Publisher: Eijudo.

Oban Triptych.

244

244—Two women under a parasol, followed by a maid and a boy,
at the foot of the Ryogoku Bridge.

Signature: Eishi. Publisher: Izumiya.

Size: Oban. Illustrated.

245—The Poetess Sei-Shonagon; a page from the book entitled
Nyobo Sanju-rok-Kasen (The Thirty-six Poetesses).

Unsigned.

246—The Poetess Hachijoin Takakura. Same book.

247

247—The *yujo* Takigawa of the house of Ogiya in the Yoshiwara: one of the series called *Seiro Bisen Awase* (Set of the Selected Beauties of the Green Houses).

According to the inscription above, Takigawa is dressed for the occasion of receiving a new patron.

Signature: Eishi *gigwa* (playfully depicted). Publisher: Iwatoya.

Oban. One of Eishi's most important prints. Somewhat toned. Illustrated.

248—Kocho (Butterflies): one of the series illustrating the Genji Romance.

A young lady, her attendant and a boy watching two butterflies hovering about a spray of peony.

Signature: Eishi *gwa*. Publisher: Eijudo.

Chuban.

250

249—A Party of *Oiran* under a branch of blossoming wistaria.

The *Oiran* Hananotsu of the house Ohishiya promenading with attendants.

Signature: Eishi *gwa*. Publisher: Iwatoya.

Chuban.

GOKYO

250—The *yujo* Hanando of the House Ogiya, with attendants, walking in the snow.

Signature: Gokyo, pupil of Eishi.

Oban. A gray and purple print, whose purple has turned to brown. Illustrated.

EIRI

251—Bust portrait of Tomimoto Buzendayn II, a noted chanter of *Joruri* songs. In this portrait and that of Kitao Masanodu, Eiri challenges Sharoku.

Signature: Eiri *gwa*.

Oban. Silver background. Formerly in the Ducoté collection. Probably unique, certainly in this condition. Illustrated.

TOYOHIRO

252—A young woman stepping inside a boat. This is Toyohiro's masterpiece. On it rests his chief claim to greatness.

Signature: Toyohiro *gwa*.

Kakemonoé. Perfect condition and splendid color. Illustrated.

253—Two women, one with a charm representing a snake (rope) coiled on a bamboo branch, and the other with a smoking pipe, on a pilgrimage to the shrine of the Goddess Benten in the Cave at Enoshima.

Signature: Toyohiro *gwa*. Publisher: Yamada.

Oban.

EISUI

254—The Oiran Somenosuke of the Matsubaya House.

Bust portrait of the *oiran* admiring a peony blossom.

Signature: Eisui *gwa*.

Oban.

UTAMARO

255—Matching the Shells *Kai-awase*. Attendants playing the game before a princess. From the *Shiohi no Tsuto* (Souvenirs of the Receding Tide). Published in 1780.

256

256—One of the series of “The Female Geisha Group of the Masquerade Fete of the Tea House People.” (*Seiro Niwaka Onna Geisha Bu*).

The geisha O Ito of the Tama-ya House, who wears the costume of the “Lion” Dance, is resting on a veranda of the tea house, Minatoya, and holds a lacquer saké cup, while two *kamuro* (private maids to an *oiran* or courtesan) are admiring her costume; behind them the mistress of the house is seen with a tobacco pipe; the lantern belonging to O Ito bears her name. Within the “gay quarter” of the *Yoshiwara*, once a year a company of *geisha* give the *Niwaka* (buffoonery) performance which includes a procession in fancy costume, dancing, and singing in the open. The group which carries a wooden lion-head is known as the “Lion” party, and consists of a number of *geisha* with hair arranged in the “top-knot” style

257

of men and dressed in striking embroidered costumes suggesting carpenters or builders.

Signed: Utamaro *gua*.

Oban. Splendid condition. Formerly in the Blanchard collection. Illustrated.

257—A Mistress at the Hour of Snake (10 a. m.): one of the series entitled *Fuzoku Bijin Tokei* ("The Hours represented by Customs of Women").

A mistress (*kakoimono*) in night apparel, a tooth brush in her mouth, fingering the corner of a towel thrown over her right shoulder, and holding in her right hand a package of tooth powder, looks at the water in the basin which a maid holds before her. The late rising betokens her leisurely existence.

Signature: Utamaro *hitsu*. Publisher: Izumiya.

Oban. In very fine condition. Purchased at the Hayashi Sale in Paris in 1902 and illustrated in the Hayashi Catalogue. Illustrated.

258

UTAMARO

258—Omu Komachi; series: *Futaba-gusa Nana Komachi* (Seven Incidents in Komachi's Life Represented by Children).

A boy, who is being carried on his mother's back, is pointing at the reflection of his face in the water in a wash-basin. "Omu," or "parrot," is here intended to mean "echo" or "reflection"; the allusion being to an incident in Komachi's after-years when her glory had faded and she was eking out a miserable existence. According to one of the popular versions, the poetess was one day lingering near the palace where she once reigned as prime favorite when a court lady, seeing her standing there as a beggar, recited the following verse:

"Though thy abode the palace has never been, still does thy thought linger there?"

Komachi replied in the affirmative by reciting the same verse changing but one letter.

Unsigned. Publisher: Tsuruya.

Oban. In very fine condition. Purchased at the Hayashi Sale in 1902. Illustrated.

259—A lesson in penmanship: one of the series *Fujin Tewaza Ju-ni Ko* (The Twelve Varieties of Feminine Handiwork).

A young woman stands behind a girl who is seated at a desk and guides the latter's hand as she makes a stroke with a brush in her well-blackened exercise-book.

Signature: Utamaro *hitsu*. Publisher: Wakasaya.

Oban. In very fine condition. Purchased at the Hayashi Sale.

260—A mother wakening her boy from a bad dream.

Kneeling beside the bed, a sewing-stand nearby, the mother lifts a corner of the mosquito-netting hood and rouses the boy from the dream in which he has been tormented by three demons. The latter are seen above withdrawing, the first muttering, "Tonight we will make him moan again"; the second, "Had not his mother awakened him, we should have scared him more"; and the third, "Very well, tonight we will see that the mother has a terrifying dream."

Signature: Utamaro *hitsu*. Publisher: Omiya.

Oban. Purchased at the Hayashi Sale.

261—A party from the balcony of a Green House in the Yoshiwara admiring the full moon. A sheet from *Kyogetsubo*. (The foolish adoration of the moon). Published in 1789.

Unsigned.

Yokoé.

262—A peasant with bundles of fagots resting on a stone bridge admiring the full moon. Same set.

One of Utamaro's finest landscapes.

263—A farmer is washing the *taro* roots by a stream which reflects the full moon. His family are enjoying the view. Same set.

264—The Chinese Emperor Hsuan-tsung, accompanied by a *Tooist* magician, journeying to the Palace of the Moon. Same Set.

265

- 265—Oiran Shizuka of the Tamaya composing a line. Series: *Toji Zensei Bijin Soroi* (Group of the Most Popular Beauties of Today). She is holding a writing brush between her lips and rolling the note paper.

Signature: Utamaro *hitsu*. Publisher: Wakasaya.
Oban. Illustrated.

- 266—A youth and a maiden disguised as *komuso*, wandering minstrels formerly *samurai*, who dispossessed of estates or dismissed from service travel about playing flutes called *shakuhachi* and receiving offerings. The inscription reads: "Designed by the late Suzuki Harunobu."

Signature: Kitagawa Utamaro *utsusu* (copied). Publisher: Murataya.

Oban. An important subject in poor condition.

267

267—A tea-house maid, probably Takashima O-Hisa, in summer costume, seated on the edge of the raised floor of a tea-house.

Signature: Utamaro *hitsu*.

Oban. In perfect condition. Illustrated.

268—A perversion of Act III of *Chushingura* (The Loyal League). A man being restrained by servants as he flourishes a *suri-kogi* (pestle) at his wife who is being comforted by a woman and before whom lies a broken *suribachi* (mortar). This is a parody on Lord Enya's attempt to assassinate his tutor, Moronao, which is depicted in the small panel in the upper corner.

Signature: Utamaro *hitsu*. Publisher: Eijudo.

Oban.

269

269—Awabi-shell divers of Ise. Center sheet of Utamaro's most celebrated triptych.

Signature: Utamaro *hitsu*.

Oban. Condition and color both good though not perfect. Illustrated.

270—A Summer Evening on the Sumida River (the left and middle panels of a triptych): in the foreground, a pleasure boat with a party of women by the Ryogoku Bridge; in the background, tea-houses on the river-bank promenade; and in the distance a temporarily erected enclosure and roofs of show-houses with banners bearing the inscriptions: "Female acrobat from Osaka," "Young woman, the flower of Edo," etc. On the bridge a party of swordsmen is seen.

Signature: Utamaro *hitsu*. Publisher: Kinkodo.

Oban Diptych.

271

271—A young mother in a summer kimono looking down at her baby who is creeping on the floor at her feet, and who hides his face in a corner of his mother's gauzy kimono, while a maid attempts to pull him back.

Signature: Utamaro *hitsu*. Publisher: Iwatoya.
Special size. Illustrated.

272

272—The Frivolous Type. Series: *Fujin Sogaku Juttai* (Ten Types of Feminine Physiognomy).

A woman holding a towel, one end of which is thrown over her shoulder.

Signature: Physiognomist Utamaro *gua*. Publisher: Tsutaya.

Oban. One of Utamaro's great mica prints that has somewhat faded but still retains its lovely quality. *Illustrated.*

273—The Staying Women Guests. Women within and without a mosquito net.

Signature: Utamaro *hitsu*. Publisher: Tsuruya.

Oban Triptych. One of Utamaro's finest works. *Illustrated.*

274

- 274—A young woman playing with a *pom-pin*, or *pokon-pokon*, a toy made of very thin glass, whose flexible bottom may be made to bulge or retract according as one forces the air through the tubular stem or sucks it in with his lips. As the bottom moves back and forth it produces a sound like “pom-pin,” or “pokon-pokon,” hence the name. One of the series of *Fujo Ninso Juppin* (Ten Varieties of Feminine Physiognomy).

Signature: Physiognomized by Utamaro and designed accordingly. Publisher: Tsutaya.

Oban. Mica background. Not in very good condition. Illustrated.

- 275—A princess' party and a young falconer. A young lady on the bank of a river exchanging a glance with a handsome falconer while her attendants form envious bystanders.

Signature: Utamaro *hitsu*.

Oban Triptych. Possibly Utamaro II.

276

SHARAKU

276—Actor Ichikawa Omezo I as a *yakko* with a drawn sword. The role may probably be identified as Sodesuke in the play *Bun-zuiin Chobei* performed at the Kawarasaki in 1793.

Signature: Toshusai Sharaku *gwa*. Publisher: Tsutaya.
Oban. Silver background. An unusually fine copy. Illustrated.

277

277—Actor Sawamura Sojuro III in role of a *samurai*.
Signature: Sharaku *gwa*. Publisher: Tsutaya.
Hosoe. Illustrated.

278

RISSEN

278—A Goose and Reeds.

Signature: Rissen. Publisher: Marusei.

Printed in blue. Illustrated.

EISEN

279—Kodo (Mino Province): the fifty-fifth of the series of the Sixty-Nine Stations of the Kisokaido.

Cormorant fishing-boats on the Nagara River near the Kodo Station.

Signature: Eisen. Publisher: Hoeido.

An unusually beautiful copy.

280

HIROSHIGE

- 280—Misty Moonlight. Miyanokoshi (Shinano province): the thirty-seventh of the series of the Sixty-nine Stations of the Kisokaido.

Trees on the bank silhouetted in the moonlight; in the foreground a family of peasants crossing the plank bridge Okwan-bashi.

Signature: Hiroshige *gwa*; and seal of Ichiryusai. Publisher: Kinjudo.

Perhaps the finest existing copy of one of Hiroshige's most fascinating designs. Illustrated.

- 281—Kanezaka (Bell Incline) Tanba Province: series *Rokuju Yoshu Meisho Zue* (Famous Places in the Sixty odd Province).

Signature: Hiroshige *hitsu*. Publisher: Koshi-Hei.

- 282—Kamayama (Gold Mountain), Sodo Province: series as above.

- 283—Hiyoriyama (Weather Hill) in the Tobo Harbor, Shima Province: series as above.

- 284—Mt. Haruna in snow, Kozuke Province: series as above.

- 285—Shizukuri in Iki Province. Same series.

A snowstorm on the sea-coast.

One of Hiroshige's finest snow subjects.

286

286—Vesper Bells at Ikegami: Series *Edo Kinko Hakkei* (Eight Views around Edo).

Signature: Hiroshige *gwa*. Publisher: Kikakudo.

Yokoé. Full margins. Superb condition and color. Illustrated.

287—Alighting Geese at Haneda: Series *Edo Kinko Hakkei* (Eight Views around Edo).

Signature: Hiroshige *gwa*. Publisher: Kikakudo.

Yokoé. Full margins. In very fine condition and color.

288—Returning Sail-boats at Gyotoku. Series *Edo Kinko Hakkei* (Eight Views around Edo).

Signature: Hiroshige *gwa*. Publisher: Kikakudo.

Yokoé. Full margins. In very fine condition and color.

289—Yoshiwara. Series: *Tokaido Goju-san Tsugi* (Fifty-three Stations on the Tokaido).

Signature: Hiroshige *gwa*. Publisher: Sanoki.

290—Numazu. Same series and signature.

291—Hara. Same series and signature.

292—Fuehu. Same series and signature.

293

- 293—The Autumn Moon over the Emon-zaka near Shin-Yoshiwara: one of the series entitled *Toto Meisho* (Noted Places of the Eastern Capital).

The huge moon whose light illumines the slope of the Emon-zaka and reveals a visitor returning from the Yoshiwara in a *kago*. He is passing the willow tree popularly known as the “backward-gazing tree” because people homeward-bound turn at that point and look back at the place of amusement. The roofs of the houses of the gay quarter are seen beyond.

Signature: Hiroshige *gwa* (depicted). Publisher: Matsubara-do.

Hosoe. Beautiful in condition and color. Illustrated.

HIROSHIGE

- 294—A small bird on a blossoming cherry branch.

Signature: Hiroshige *hitsu*.

- 295—A blue bird on a maple branch.

Signature: Hiroshige *hitsu*.

296—A yellow bird perched on *tessen* (a variety of clematis).

Signature: Hiroshige *hitsu*.

297—A kingfisher flying over *kikyo* (campanula).

Signature: Hiroshige *hitsu*.

298—Three Miyakodori (Birds of the Capital — oyster-catchers),
Reeds and Falling Cherry Petals.

Signature: Hiroshige *gwa*.

299—Kambara. Series: *Tokaido Goju-san Tsugi* (Fifty-three
Stations on the Tokaido).

Signature: Hiroshige *gwa*. Publisher: Takcuchi.

300—Saka-no-Shita (Ise Province): the forty-ninth of the same
series. A number of travelers resting at a tea-house, from which
is seen across the valley the peak *Fudesute-mine*. Kano
Motonobu once attempted to paint the scenery of the mountain,
but finding it too difficult, threw away his brush.

Signature: Hiroshige *gwa*. Publisher: Hoei-do. Published
in 1834.

From the de Goncourt Collection.

301—Mt. Fuji seen from the “Shore of Hoda in Bo-shu” (Awa Pro-
vince): one of the series of “Thirty-Six Views of Fuji.”

Signature: Hiroshige *gwa*. Published by Tsutaya in 1859.
(Printed in 1858).

302—The Wave. Mt. Fuji seen from the “Sea at Satta in Suruga
Province.” Same series and signature.

303

- 303—Cherries in Full Bloom at Arashiyama. Series: *Kyoto Meisho* (Noted Places in Kyoto). A raft on the Oi River; on the further bank, blossoming cherry trees mingled with pines.

Signature: Hiroshige *gwa*.

A very fine copy. Illustrated.

- 304—Three peasant women, one carrying firewood, another a roughly made ladder and the third a mallet and block, leaving the village of Yasé. Same series. Same signature.

Superb in color and conditions. No margins.

- 305—Minato Shrine at the foot of the Inari Bridge, Teppozu: one of the series *Meisho Edo Hyakkei* (Hundred Famous Views of Edo).

Signature: Hiroshige *gwa*.

- 306—Komagatado near the Azuma Bridge; series same as above.

- 307—"The Fox-Fires on New Year's Eve by the Isho Enoki at Oji": one of the series *Meisho Edo Hyakkei* (One Hundred Noted Places of Edo). This is included in the section entitled "Winter" of the series.

308

In olden times it was said that on the night of the last day of each year a countless number of foxes from everywhere gathered around an *enoki* tree known as *Isho* (garment) *Enoki* in the field near the Inari Shrine of Oji, and there each beast "burned his fire." From the intensity of the blaze the native farmers could foretell the success or the failure of the crops in the coming year.

Signature: Hiroshige *gwa*. Published by Uo-ei in 1857.
Oban.

308—Ama-no-Hashidate. Series: *Honcho Meisho* (Noted Places in the Empire). Sail boats along the narrow strip of pine-grown sand in the Bay of Miyazu.

Signature: Hiroshige *gwa*.
Unusually fine condition and color. Illustrated.

309—Hara (Suruga Province): the fourteenth of the Fifty-three Noted Places of the Tokaido (*Goju San Tsugi Meisho Zue*). A view of Mt. Fuji over the Ashitaka-yama.

Signature: Hiroshige *hitsu*. Publisher: Tsuta-ya. Published in 1843.

310—Fujikawa in Snow. Same series and signature.

311—A bridal procession of foxes on the road to Oji on Asuka Hill in the Eastern Capital (Tokyo). The bride is being carried in a *kago*, escorted by a party of servants.

It is said that on the day when a bridal procession takes place a shower falls while the sun shines.

Signature: Hiroshige *gi-hitsu* (playfully depicted). Publisher: Tsutaya.

Oban Triptych.

312—The full moon over Takanawa.

One of the series of twenty prints published for the first time by Sakai, in 1919, entitled *Tokaido Yokyo and Narita Dochu* (Intermediate Tokaido Stations and Views on the Narita Highway). The original drawings, found in the possession of a collector, were designed for wood-blocks by the great landscape artist, but were not published during his lifetime.

Signature: Hiroshige *gwa*.

Yokoé Oban.

313—Tsurumi.

314—Blossoming plum trees at Sugita. Same series as above.

315—Ichiran Hill at Kanazawa. Same series as above.

316—A view from the Nokendo. Same series as above.

317—Boats at Suzume-ga-ura. Same series as above.

318—Tea-houses at Sakaigi. Same series as above.

319—Snow at Tsurugaoka. Same series as above.

320—The Beach of Yuigahama. Same series as above.

321—Enoshima. Same series as above.

322—Pilgrims at Kagetori. Same series as above.

323—Inns at Yotsuya Oiwake. Same series as above.

324—The Ferry at Tamura. Same series as above.

325—A Mountain road at Koyasu. Same series as above.

326—The Great Waterfall of Oyama. Same series as above.

327—The torii of the Oyama Temple. Same series as above.

328—A scene at Gytoku. Same series as above.

329—Boats on the Tone River. Same series as above.

330—The Moor of Koganehara. Same series as above.

331—Shower at Inbanuma. Same series as above.

BOOKS

332. Catalogue. Hayashi Collection, Paris 1902.
Profusely illustrated.
333. Catalogue. Gillot Collection, Paris 1904. Illustrated.
334. Les Maitres de l'Estampe japonaise. By Louis Aubert, Paris, 1914. Illustrated with 65 plates from the six famous annual exhibitions in Paris.

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